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MUSEUM NEWS

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

NUMBER 69

TOLEDO, OHIO

SEPTEMBER, 1934



DR. FAUSTUS

REMBRANDT

GIFT OF WINTHROP H. PERRY



MUSEUM NEWS

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

EDITOR: BLAKE-MORE GODWIN, M. A., DIRECTOR, THE TOLEDO MUSEUM OF ART

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Art is that science whose laws applied to all things made by man make them most pleasing to the senses.

George W. Stevens.

EDITORIAL

BY ANCIENT use and honored wont the editorial space of the Museum News has been devoted in large part to an attempt to impress upon our members the importance of paying their annual dues.

Of late—in fact, since certain lamentable economic disasters of a few years ago—this custom has fallen into sad disuse.

It is possible that due to lack of frequent admonition some of our members may have felt that we were not eager for their usual contributions.

Such is not the case. We are always in a most receptive mood. While we have had, and do have, our financial difficulties, we also realize that our members have had their own personal problems,—and we have wished not to seem importunate.

We are happy to report that the income from dues has ceased its steady decline and is now on the upgrade. We trust that we may rapidly recover the ground which we have lost.

These lines, then, are intended to advise our members that their contributions are most helpful, and that we are deeply appreciative.

SOME ETCHINGS BY REMBRANDT

IN ITS Print Collection it is the Museum's purpose to represent the masterpieces of the graphic arts of each period. While there are yet many gaps which should be filled, some of the most important prints illustrating the history of that art are gradually being acquired. The Museum's collection of early prints, though not extensive, consists of choice examples by the greatest masters of engraving and etching.

Rembrandt is without question the greatest etcher of all time. He it was who first developed etching in its true sense,—not as a type of bitten engraving,—and no one has yet surpassed him in the understanding of the possibilities and limitations of the medium. For many years our Rembrandt collection consisted of just one example, his masterpiece, *Christ Healing the Sick*, known as the *Hundred Guilder Print*. It was acquired by George W. Stevens for the Museum as the cornerstone of a Rembrandt group and it set the standard for those to follow.

By gift and purchase over a number of years there have been added several important Rembrandt prints: *The Three Trees and Landscape with a Cottage and Haybarn*, as gifts of Winthrop H. Perry, *The Jews' Synagogue*, and others. Recently the Museum has acquired fine impressions of four of Rembrandt's greatest etchings. Two of these, *The Adoration of the Shepherds*, and *Descent from the Cross by Torchlight*, are representative of his religious subjects; *Dr. Faustus*, the third, brings to us an exceptional portrait study; and *Tobit Blind*, a figure subject of intense human interest.

The four etchings date from the late period of Rembrandt's development in the technique of that art,—from 1651 to 1669,—the qualities of which are well cited by A. M. Hind in *A History of Engraving and Etching*: "In the third period (from 1651 onwards) there is a remarkable increase in the vigor and breadth of the handling. The lines of the shading are more open, the forms less conventional, and the touch truer, more spontaneous and less evidently conscious. Drypoint is now used as much as etching, and chiaroscuro, now of the first moment, though still rendered in some plates by closely hatched shading, is often achieved by a summary method, which leaves much to the variations obtainable by means of a tint of ink left on the surface of the plate in printing."

The Adoration of the Shepherds, done about 1652, is described as *A Night Piece*. It seems on first glance almost entirely black; then we see by the light of a small lantern held by one of the shepherds the group of leading participants in this drama, the Madonna



DESCENT FROM THE CROSS BY TORCHLIGHT

REMBRANDT

and Babe and Joseph. Finally, we sense an illumination over the entire scene, bringing each detail to our consciousness out of mysterious darkness. Like the master's painting of the same period, interest is concentrated on the heads. Each face is individual and expressive of the emotion he wished to portray.

The impression in the Museum collection is that described in Hind's catalog of Rembrandt's etchings as the eighth state. It is inscribed on the back as having been in the P. Mariette Collection,



TOBIT BLIND

REMBRANDT

with the date 1670, which certifies to its pedigree almost to the time of the artist himself. The Mariette family were for many generations important printsellers and engravers as well as collectors. Authorities agree that prints bearing their name are in general of exceptional quality, to which this print bears evidence.

Among Rembrandt's most powerful etchings is *The Descent from the Cross by Torchlight*, dated 1654. The drawing is broad and free and some drypoint has been used to emphasize certain lines. Large masses of contrast, skilfully arranged, add grandeur to the



THE ADORATION OF THE SHEPHERDS

REMBRANDT

dramatic scene. Cross-hatching has been used to some extent for shading, but most effective chiaroscuro has been obtained by the artistry of its printing. The ink left on the surface of the plate has been shaded from deep black to the bare paper, giving a remarkable beauty and strength to the print.

The Dr. Faustus was done in 1652. Our impression of the third state, of outstanding quality, came to us as the gift of Winthrop H. Perry of Southport, Conn. The story of Dr. Faustus was one of the popular legends of the sixteenth century and fables about him continued as subjects for art and literature until far into the nineteenth century. Luther and Melanchthon mention him; Marlowe's drama and Goethe's Faust were inspired by the legend. Faustus was probably an actual figure, whose studies in astrology and related subjects were looked upon with suspicion by his contemporaries. There grew up a mass of superstitions crediting him with mysterious knowledge and superhuman powers. Some writers said he was in league with the devil and blamed evil events on his influence.

Rembrandt has given us a serene and sympathetic picture of Dr. Faustus in his study gazing at a magic disc. He is standing before

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a table, enveloped in semi-darkness, his face illuminated by brilliant light from the disc on which is inscribed some mysterious formula. A beautifully designed window brings softer light to the table top and globe in the foreground. The remainder of the room is in heavy shadow, a fitting setting for the man of supernatural logic.

Tobit Blind, a splendid study of character, dated 1651, is in technique more like the earlier etchings of Rembrandt, although it was done but a year before the Dr. Faustus. Simple line treatment with a minimum of heavy shading and a small amount of drypoint complete one of Rembrandt's masterpieces and one of his most appealing prints. The aged and broken Tobit, sightless and alone but for his ever-faithful dog, is drawn with the mastery of which Rembrandt alone was capable. In the depiction of old men and women, in painting or etching, he is unequalled. The interior is humble, but as always there is an atmosphere of dignity; the figure of Tobit taking a groping step forward is drawn sympathetically.

The story of Tobit was popular with artists in the Middle Ages and it is the subject of many paintings, some by Rembrandt. It is one of the Books of the Apocrypha, that part of the Old Testament discarded by the Hebrews and after the Reformation by the Protestants. Tobit was a wealthy and kind man who was carried into captivity by the Assyrians, thereafter a doer of good deeds and a patron of the needy. Misfortunes fell upon him, including the loss of his wealth, and finally blindness. His son on a journey met the angel Raphael in human guise, who told him that the gall of a certain fish was a cure for blindness. When Tobias, the son, returned to his father, he applied the remedy and Tobit's vision was restored.

There are many aspects of the story not mentioned here which have inspired great pictures. Rembrandt, with his interest in many sides of life, chose the realism of blindness and poverty to make a picture of stirring simplicity.

A study of Rembrandt's plates is essential for an understanding of the possibilities of the technique of etching and as a basis for the judgment of the works of later etchers. The Rembrandt prints in the Museum's collection now include outstanding examples of his work in all its various phases. Still small in number, the group is in quality worthy of representing the great master of etching.

OCTOBER EXHIBITIONS

Painter's Memorial Exhibition—Sixty paintings by important American artists who have died since 1900.

Oils, watercolors and prints by Mary Arnold.

Selected prints from the Museum's permanent collections.

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SCHEDULE OF EDUCATIONAL ACTIVITIES

ART APPRECIATION—MODERN PAINTING

Monday Afternoons at 4:00 o'clock

Sept.	17	Introduction to the Course
Sept.	24	The Movement towards Nature
Oct.	1	Corot, the Painter of Delicate Harmonies
Oct.	8	The Master of the Trees, Theodore Rousseau
Oct.	15	Diaz, a Spaniard in France
Oct.	22	Millet Brings Labor into Art
Oct.	29	The Painter of Sheep, Charles Jacques
Nov.	5	Two Landscape Painters, Dupre and Daubigny
Nov.	12	Later Nature Painters of France, Lhermitte and Harpignies
Nov.	19	Israels, Leader of Nineteenth Century Dutch Painters
Nov.	26	Bosboom and His Church Interiors
Dec.	3	Weissenbruch, a Master of His Times
Dec.	10	The Dutch Painter of Grey Tonalities, Anton Mauve
Dec.	17	Jacob Maris, the Vigorous
Jan.	7	William Maris, Painter of Holland in Sunshine
Jan.	14	Review
Jan.	21	Seeing with the Nature Painters
Feb.	4	A Step Forward—Finding Color in Light
Feb.	11	Edouard Manet, Supporter of the Impressionists
Feb.	18	The Patient Investigator, Claude Monet
Feb.	25	Degas, Painter of Rhythmical Motion
Mar.	4	Auguste Renoir, the Colorist
Mar.	11	Berthe Morisot and Edouard Vuillard
Mar.	18	Sir William Orpen, Portrait Painter of England
Mar.	25	Three Representative Russian Painters
Apr.	1	The Swedish Artist, Gustav Adolf Fjaested
Apr.	8	Anglada, the Spanish Impressionist
Apr.	15	To be announced later
Apr.	22	Picasso, a Leader in New Ways
Apr.	29	Derain, the Eclectic
May	6	Designers in Realism—Chirico and De la Fresnaye
May	13	Laurencin and Pechstein
May	20	Review
May	27	To be announced later

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TRAVEL IN THE ORIENT

Tuesday Evenings at 7:00 o'clock

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| Oct. | 16 | Travel to the Orient Made Easy |
| Oct. | 23 | Finding One's Way About in Japan |
| Oct. | 30 | Yokohama, the City of Reinforced Concrete Buildings |
| Nov. | 6 | Mississippi Bay—Commodore Perry's Visit |
| Nov. | 13 | Nikko, the City of Mausoleums |
| Nov. | 20 | What a First Class Japanese Inn is Like |
| Nov. | 27 | Tokyo, One of the Largest Cities in the World |
| Dec. | 4 | The Imperial Palace—Tokyo's Environs |
| Dec. | 11 | The Museum |
| Dec. | 18 | The Theatre |
| Jan. | 8 | Famous Restaurants and Tea Houses |
| Jan. | 15 | Modern Program of the Buddhist Temple of Kwanyejiji |
| Jan. | 22 | Studio of Suiun Komuro, President of the Imperial Academy |
| Jan. | 29 | Studio of Hiroshi Yoshida, a Wood-block Print Artist |
| Feb. | 5 | Kamakura, a Thirteenth Century Capital |
| Feb. | 12 | The Fishing Village of Enoshima and Fuji Mountain |
| Feb. | 19 | Miyano-shita, Famous Resort in the Vicinity of Mount Fuji |
| Feb. | 26 | Nara, the Most Ancient Sacred Capital of Japan |
| May | 5 | Japanese Homes |
| Mar. | 12 | Old and New Costumes of Japan |
| Mar. | 19 | Kyoto, a Capital City for a Thousand Years |
| Mar. | 26 | The Noh, a Classic Drama |
| Apr. | 2 | Budo, the Nation's Spirit |
| Apr. | 9 | Gion Matsuri, Kyoto's Annual Festival |
| Apr. | 16 | Hiei Mountain—Memories of a Pilgrimage |
| Apr. | 23 | Miyajima, One of the Three Sights of Japan |
| Apr. | 30 | Kobe, Theatre Street; Splendid Shops of a Commercial City |

ART HISTORY—RENAISSANCE AND MODERN ART

Thursday Evenings at 7:00 o'clock

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| Sept. | 20 | Introductory Lecture—A Backward Glance |
| Sept. | 27 | The Early Renaissance in the North |
| Oct. | 4 | Bruges and Its Masters |
| Oct. | 11 | Masters of Other Centers—Tournai and Antwerp |
| Oct. | 18 | Early German Schools |
| Oct. | 25 | The Great German Master, Albrecht Durer |
| Nov. | 1 | Holbein of Germany, Painter to Henry VIII |
| Nov. | 8 | The Early Spanish Renaissance |
| Nov. | 15 | Theotocopuli, the Greek in Spain |
| Nov. | 22 | The Golden Century of Spanish Art |
| Dec. | 6 | Velasquez, the Most Important Spanish Master |

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Dec.	13	Rubens and Some Flemish Followers
Dec.	20	Dutch Painting and Frans Hals
Jan.	3	Rembrandt and Some Choice Little Masters
Jan.	10	The Art of France under Louis XIV
Jan.	17	To be announced later
Jan.	31	Spain and Her Eighteenth Century Artist, Goya
Feb.	7	The Reaction of France after Louis XIV
Feb.	14	French Art under the Later Louis
Feb.	21	The Classic Movement in France
Feb.	28	The British Portrait School
Mar.	7	Art in the American Colonies
Mar.	14	The Painters of English Landscape
Mar.	21	Pre-Raphaelites and Classicists
Mar.	28	The Nature Movement in France
Apr.	4	French Realists and Satirists
Apr.	11	Holland Portrayed by Dutch Painters
Apr.	18	To be announced later
Apr.	25	Landscape Painting in America
May	2	The French Impressionists
May	9	Other Leaders in Europe
May	16	Important Nineteenth Century American Artists
May	23	To be announced later

THE ARTS OF THE ORIENT—GENERAL INTRODUCTION

Friday Afternoons at 4:00 o'clock

Sept.	21	Eastern Asia and Its Range of Culture
Sept.	28	Indian Art Five Thousand Years Ago
Oct.	5	Design on Ancient Pottery
Oct.	12	Artistic Bronzes of China
Oct.	19	India's Literary Attainment
Oct.	26	China under Confucian Ideals
Nov.	2	Rock-hewn Architecture
Nov.	9	Art Found in Chinese Tombs
Nov.	16	Korean Stone Architecture
Nov.	23	The Peak of Indian Art
Dec.	7	Art Influences in China
Dec.	14	Ancient Japanese Art
Dec.	21	The Peak of Chinese Art
Jan.	4	Buddhist Art
Jan.	11	The Art of Nara
Jan.	18	Review
Jan.	25	Special Interpretation
Feb.	1	The Peak of Korean Art

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RALPH KNOBLAUGH

ADVANCED COLOR AND DESIGN CLASS

Feb.	8	Hindu Architecture and Sculpture
Feb.	15	The Peak of Japanese Art
Feb.	22	Impressionistic Painting
Mar.	1	Indonesian Art
Mar.	8	The Hermit Kingdom
Mar.	15	Kamakura Art
Mar.	22	Tibetan and Mongol Art
Mar.	29	Japanese Impressionism
Apr.	5	Ming Art
Apr.	12	Modern Art in India
Apr.	26	The Art of the Shoguns
May	3	The Art of China's Last Dynasty
May	10	Contemporary Art in the Far East
May	17	Review
May	24	Special Interpretation

THE CLASSES IN MUSIC

The opening of the adult music appreciation class will be deferred this season until after the Christmas holidays. As in the past, it will then be conducted by Mary Van Doren.

Instead of the single music appreciation class for children, there will be this year two classes, one for older children, that is over the age of eleven, and another for younger children. The former will be held each Saturday morning at ten o'clock and the latter at eleven o'clock. Both will be in the Lecture Hall, and will be conducted by Miriam Macomber. A schedule of these classes will be found in the Children's Museum News.

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DAILY SCHEDULE OF ACTIVITIES

SUNDAYS:	2:00 P.M.	Art Talk for Children
	2:30 P.M.	Motion Pictures for Children
	3:00 P.M.	Concert for Adults Children's Museum Guild Art Talk for Children
	3:30 P.M.	Motion Pictures for Children
MONDAYS:	4:00 P.M.	Art Appreciation for Adults
TUESDAYS:	2:45 P.M.	Second Year Color and Design
	4:00 P.M.	Clothing Appreciation Methods for Art Teachers
	7:00 P.M.	Travel Talks First and Second Year Color and Design Lettering Home Furnishing Industrial Design
	10:00 A.M.	Seventh and Eighth Grades, Public Schools Print-making
	1:45 P.M.	Sixth Grades, Public Schools
	2:45 P.M.	First Year Color and Design First and Second Year Sketching from the Model
THURSDAYS:	10:15 A.M.	Fifth and Sixth Grades, Public Schools
	2:45 P.M.	Composition in Color Home Furnishing Decorative Drawing
	7:00 P.M.	Art History—Renaissance and Modern Art First and Second Year Poster Decorative Drawing Second Year Lettering
	7:30 P.M.	Department Store Class
	9:00 A.M.	Sixth Grades, Public Schools
FRIDAYS:	9:15 A.M.	Department Store Class
	10:00 A.M.	Composition in Photography
	2:45 P.M.	First Year Color and Design First and Second Year Fashion Drawing
	4:00 P.M.	Arts of the Orient
SATURDAYS:	9:00 A.M.	Primary Art Class Children's First, Second, Third and Fourth Year Color, Design and Drawing
	9:00 A.M.	Art Talk for Selected Pupils
	10:00 A.M.	Music Appreciation for Older Children
	11:00 A.M.	Music Appreciation for Younger Children
	11:15 A.M.	Children's First, Second and Fifth Year Color, Design and Drawing
	2:00 P.M.	Children's First and Second Year Color, Design and Drawing Art Talk for Children
	2:30 P.M.	Motion Pictures for Children
	3:00 P.M.	Children's Museum Guild Art Talk for Children
	3:30 P.M.	Motion Pictures for Children